



LATER EGYPTIAN ART AT TOLEDO

This, the second of two issues of *Museum News* to be devoted to Egyptian art, includes art of the New Kingdom and succeeding periods.

While major Egyptian objects have not been easily obtainable in recent years, several distinguished examples of the later periods have entered the Museum's collection since World War II. The large granite figure of Tanwetamani, the relief of Amenhotep and Rennut, the antelope cosmetic dish and the blue glass scarab have come to the Museum during this time.

One of the most remarkable works of art in the Egyptian collection is the haunting Fayum portrait of a woman reproduced on the cover of this issue. At the end of a series of formal, mysterious and often remote objects, how extraordinary it is to

come upon this portrait whose immediacy brings us into a world far closer to our own. This fragile, thin, wood panel, damaged but so perfect in what remains, is among the finest portraits of the ancient world. Painted in Egypt at a time when the Roman Empire dominated the known world, it forms a link between Egypt and Western civilization. These Fayum portraits are the only paintings, other than frescoes, which have come down to us from the Roman world.

Unless otherwise noted, all objects of art illustrated have been acquired with funds given or bequeathed by Edward Drummond Libbey or Florence Scott Libbey.

Otto Wittmann, Director

Cover: *Portrait of a Woman* (3rd century A.D.)
Tempera on linden wood panel
From the Fayum
Roman Period
Max. length 13 $\frac{1}{8}$, width 8 $\frac{1}{2}$ in. (33.3, 21.6 cm.)
71.130

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THE ART OF EGYPT PART 2

The hundred year occupation of Egypt by the Western Asiatic peoples known as the Hyksos who ruled from their Delta capital at Avaris taught the Egyptians a lasting lesson. Their expulsion by Pharaoh Ahmose I in 1570 B.C. reunified the country and established Dynasty XVIII, and with it the New Kingdom. It also brought a marked change in foreign policy, as it was apparent the traditional system of defending the natural boundaries of Egypt was untenable; only when control was extended far beyond her borders could there be internal security.

Egypt now entered a glorious era. A series of able pharaohs made her a great power. Military success brought stability in the Near East, allowing Egypt to prosper. These conditions formed the background for a great era of artistic patronage: the names of Akhenaten, Nefretiti, and Tutankhamen are synonymous with splendor and sophistication.

In the reign of Akhenaten (about 1370-1353 B.C.) religious strife disturbed the country. Whether from religious fervor, or to check the rising power of the priesthood of Amen, Akhenaten asserted the preeminence of the god Aten, symbolized by the solar disk. This pharaoh founded a luxurious new city called Akhet-Aten, 'The Horizon of Aten,' as the political and religious seat of the Aten cult. Although short-lived, the Aten heresy had an overwhelming impact on every aspect of Egyptian culture; on none was it more marked than on the art of this period.

Chaos at the fall of Akhenaten was resolved by restoration of the worship of Amen under Tutankhamen and the general Horemheb. The capital was returned to Thebes. The era which followed, Dynasty XIX (1314-1197 B.C.), was marked by ambitious building programs in the waning Empire.

This and the following dynasty are also known as the Ramesside Era after eleven pharaohs named Ramesses, of whom the most famous is Ramesses II, remembered for victories in the Middle East immortalized on the walls of his temple at Abu Simbel, and for massive building projects at Luxor, Karnak, and Thebes.

The New Kingdom ended with Dynasty XX (1197-1085 B.C.). Weakened by political and military over-extension, economic instability and a series of ineffectual rulers, Egypt was invaded by the foreign powers she had striven to keep in balance. A long succession of alien dynasties—Libyans, Kushites, Assyrians, and Persians—was interrupted by brief periods of self-rule. It is no wonder, therefore, that when Alexander the Great invaded Egypt and defeated the Persians in 332 B.C. he was hailed as a liberator and proclaimed pharaoh.

Egyptian art underwent great change under the impact of Hellenistic art. After Alexander's death in 323 his empire was divided among his generals, with Egypt awarded to Ptolemy Soter, who became King of Egypt and founder of the Ptolemaic Dynasty (332-30 B.C.). Alexandria, established by Alexander as the capital, now vied with Athens for cultural dominance of the Mediterranean.

During the struggle for power between the last Ptolemaic rulers, the co-regents Cleopatra and her brother-husband Ptolemy XIII, the queen allied herself first with Julius Caesar and then with Mark Antony in order to secure the throne of Egypt for herself. With Mark Antony's defeat by Octavian at Actium in 31 B.C., Cleopatra's dream of ruling with Antony was crushed, and Egypt became a province of Rome until the fourth century A.D.

Kurt T. Luckner

THE NEW KINGDOM

(Dynasties XVIII-XX, 1570-1197 B.C.)

AMENHOTEP III

When Amenhotep III (1397-1360 B.C.) ascended the throne of Egypt as ninth ruler of the New Kingdom, Egypt had experienced almost two centuries of peace and prosperity. Internal stability and accumulated wealth permitted him excesses of self-glorification and the pursuit of pleasure that were unknown to his predecessors.

Numerous inscriptions of his reign describe Amenhotep III as a fearless warrior, mighty general and world conqueror. Temple reliefs are filled with rows of foreign captives bearing tribute and gifts to the pharaoh. In truth, Amenhotep had a rather undistinguished military career: he led a minor campaign in Nubia and later sent troops to Syria to put down an uprising. The real magnificence of Amenhotep III lies in his accomplishments as a builder and patron of the arts. His taste for richness and elegance are evident alike in massive architectural projects and small cosmetic containers. Few rulers can boast of monuments rivaling the splendor of the Temple of Amen at Luxor, the additions to the Temple of Amen at Karnak, Amenhotep III's mortuary temple, or his tomb in the Valley of the Kings.

The Museum is fortunate in having a temple relief dating from the latter part of Amenhotep III's reign (Figure 1). Although the king must by this time have shown the effects of age and hedonistic living, he appears in the full power and beauty of youth making an offering to a seated god now lost from the left side of the relief. In one hand the pharaoh raises a censer, while the other holds a libation vessel composed of three vases. The pharaoh's throne and personal names appear in two cartouches at the upper left; a partial inscription before him reads, 'Making incense to . . .', while that behind him, 'May all protection and life be behind him like Re.' In character with his bombastic military inscriptions, Amenhotep wears the Blue, or war, Crown of Egypt with the royal uraeus

symbol. The richness of the king's collarpiece, bracelets and armband must once have been indicated by painted decoration, minute traces of which remain elsewhere on the surface. The almond-shaped eyes, softness of modeling, restrained serpentine profile of the figure and even the implausibly thin stem of the lotus blossom at lower left all convey the refinement of the mannered style which culminated in the art of Amenhotep III's son and successor, Akhenaten.

The ambitious building program of Amenhotep III included the erection of a temple at Karnak dedicated to the vulture goddess Mut, wife of Amen, king of the gods. The temple (Figure 3) consisted of two courts entered through impressive gateways, a hypostyle hall and a group of rooms clustered around the main sanctuary. Both courts (Figure 3, nos. 1 and 2) were filled with statues of the lion goddess of war and strife, Sekhmet, who had in earlier times symbolized the mother-goddess Mut, wife of Amen and mother of Khons. During a long and serious illness Amenhotep III dedicated to this temple no less than 574 statues of Mut in the guise of Sekhmet. Some still remain in the Temple ruins, but most have found their way into museums; Toledo's Egyptian collection includes parts of three of them. The largest (Figure 2) represents Sekhmet with the body of a young woman seated on a throne. The goddess wears a skin-tight dress and an elaborate wig which solves the problem of attaching the head of a lioness to a human body. Masterful craftsmanship is evident in working the intensely hard granite to form the delicate striations of the wig, elaborate collarpiece, and swelling volumes of the body. In her left hand Sekhmet holds the *ankh*, or symbol of life, perhaps a reference to the purpose for which this figure was dedicated. The top of the head has a wide groove into which a headdress with the sun disk and uraeus would have fitted. The corners of the throne bear remnants of dedicatory inscriptions.



Figure 1
Relief of Amenhotep III (1370-1360 B.C.)
Limestone with traces of polychrome paint
Dynasty XVIII
Max. ht. 32, width 24³/₄ in. (81.3, 62.9 cm.)
25.522



Figure 2
The goddess Sekhmet
Diorite
From the Temple of Mut at Karnak
Dynasty XVIII (1570-1304 B.C.)
Ht. 3 ft. 11½ in. (126 cm.)
27.154
Gift of Miss Edith Morgan

THE AMARNA PERIOD

(1364-1353 B.C.)

The beginnings of the historically and artistically remarkable episode of Egyptian history called the Amarna Period can be traced to the last years of Amenhotep III. In 1370 B.C. the aging and infirm pharaoh, incapable of administering his vast empire, appointed his son, Amenhotep IV, as co-regent. This aesthetic, rather frail man displayed little interest in affairs of state, and soon after his accession Amenhotep IV initiated a course of action aimed at establishing matters of the mind and spirit as the only motivating forces underlying human endeavor. Achievement of a direct harmony with nature and the deity seem to have been primary goals.

The lengths to which Amenhotep IV went in order to apply this philosophy are astounding. Whether spurred by political forces to break the growing power of the Amen priesthood, or by religious fanaticism alone, Amenhotep IV denied the existence of all but one of the gods. As a zealous adherent of the Aten cult, represented as the life-giving sun disk, the pharaoh now decreed the worship of Aten to be the only state religion. Forsaking his father's capital of Thebes, the center of the hated Amen cult, Amenhotep IV built for himself and his court a new royal city, Akhetaten, at Tel el Amarna, 200 miles down the Nile. Led by the pharaoh and his wife, Nefretiti, the followers of Aten conducted their worship with unopposed fervor. Amenhotep IV even changed his name to Akhenaten, 'He who is serviceable to Aten.' As his reign lasted only some 17 years, it is probable the Aten cult never spread much beyond the royal city. However, the effects of such revolutionary changes were felt in every facet of Egyptian culture. The mannered elegance already noticeable late in the reign of Amenhotep III, coupled with Akhenaten's goals of harmony with nature and spirituality, led to an artistic style which must have

seemed as strange to Egyptians of that time as did the birth of abstract art to people early in our own century.

The new naturalism led to frankness and spontaneity unimaginable in earlier Egyptian art. Intimate domestic scenes of the royal family are numerous. A relief fragment from Tel el Amarna (Figure 4) illustrates the new style. Akhenaten is shown making an offering to Aten, whose rays descend in the form of hands, three of which are seen near the pharaoh's uplifted arms. Whether

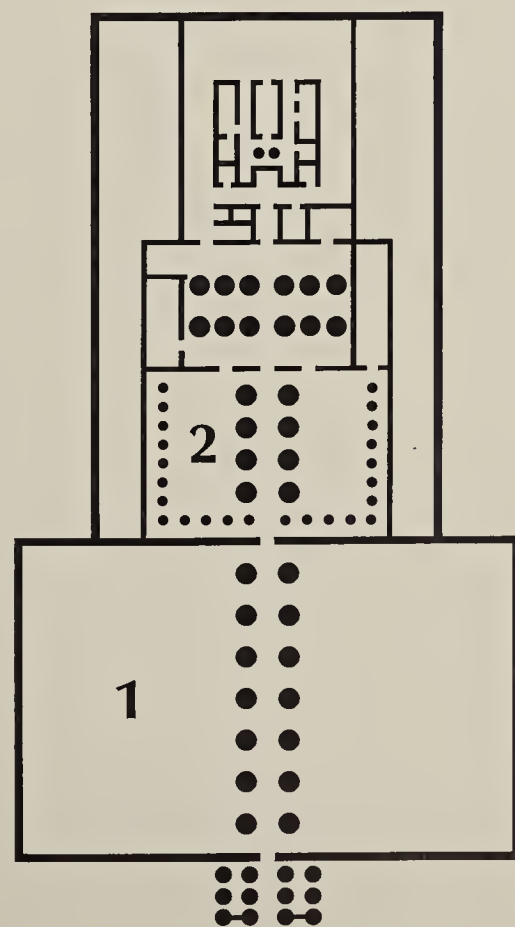


Figure 3
Schematic plan of the Temple of Mut at Karnak
Dynasty XVIII (1570-1304 B.C.)



Figure 4
 Fragment of a relief of Akhenaten
 (about 1364-1353 B.C.)
 Limestone
 From Tel el Amarna
 Dynasty XVIII
 Max ht. $3\frac{3}{4}$, width 4 in. (9.5, 10.2 cm.) (relief surface)
 25.711
 Gift of the Egypt Exploration Society

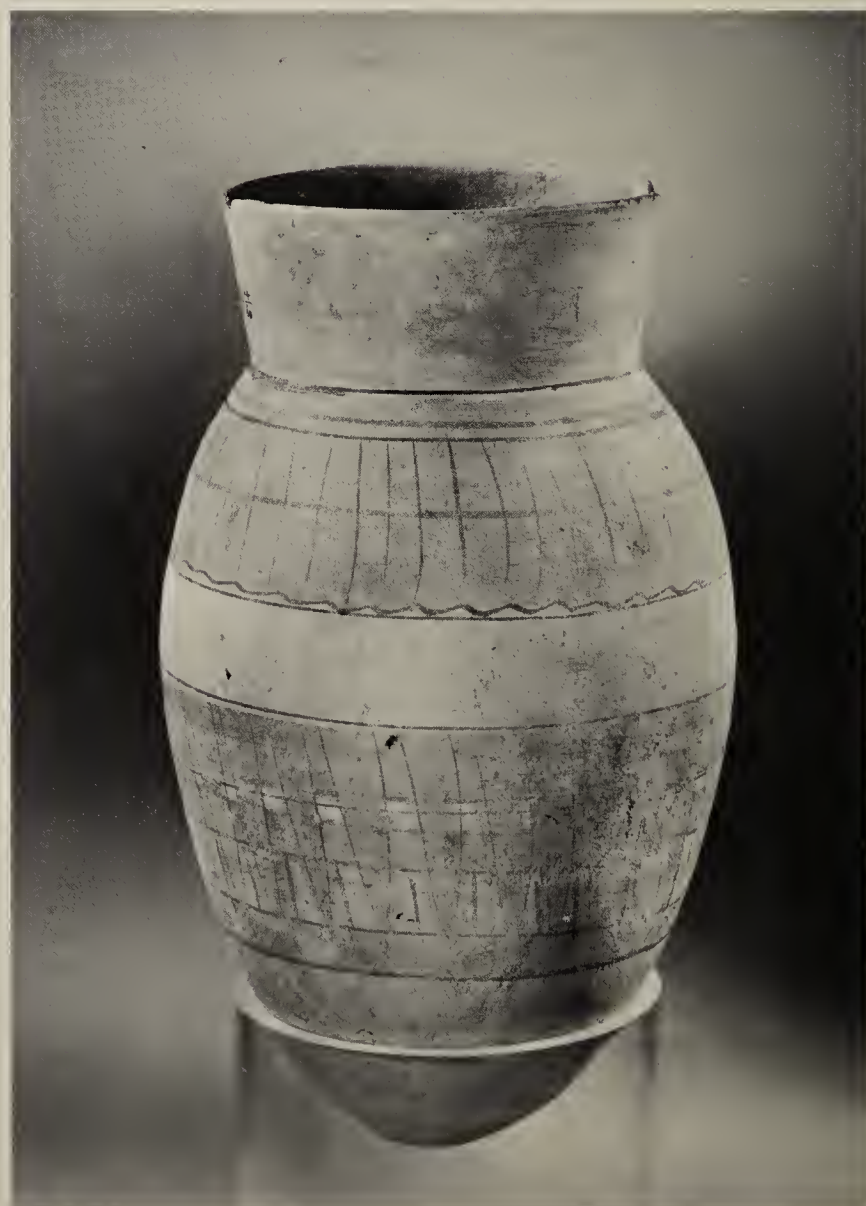


Figure 5
 Storage jar (about 1364-1353 B.C.)
 Earthenware with polychrome decoration
 From Tel el Amarna
 Dynasty XVIII
 Ht. $12\frac{1}{2}$, diam. $7\frac{1}{2}$ in. (31.7, 19 cm.)
 25.771
 Gift of the Egypt Exploration Society



Figure 6
 Fragment of a manger (about 1364-1353 B.C.)
 Limestone
 From Tel el Amarna
 Dynasty XVIII
 10 x 21¼ in. (25.4 x 54 cm.)
 25.744
 Gift of the Egypt Exploration Society

the king's curious physique stemmed from his physical appearance, or was merely a stylistic device is still an unresolved question. Never before had an Egyptian ruler been portrayed in such a manner. The elongated head, full lips, protruding abdomen, and spindly arms and neck produce a portrait that is almost a caricature. Such details as the pierced ear lobe, folds of the kilt, and the delight the sculptor took in the descent of the streamer falling from the back of the Blue Crown show a preoccupation with decorative patterning. In contrast with this highly mannered and feminine style, the relief of Amenhotep III (Figure 1) seems quite hearty.

Also from Tel el Amarna comes a limestone manger (Figure 6) found by the Egypt Exploration Society at the North Palace during the 1923/24 season. The excavation report by F. G. Newton states that fourteen mangers showing domesticated animals were found along the walls in the eastern part of the stable area. Of these, only the Toledo example has an intact upper section. Decorated in sunken relief with the figures of two ibexes, it is a superb example of the Amarna style. The hesitant curves of the profiles, broad areas of soft modeling and sweeping arches of the horns all typify the subtleties and elegance favored by Amarna taste, whose concern with naturalism and detail can again be seen in the economical treatment of the animals' faces and the foliage.



Figure 7
Cosmetic dish
Glazed steatite
Dynasty XVIII (1570-1304 B.C.)
Ht. 2, length $3\frac{7}{8}$ in. (5.1, 9.8 cm.)
53.152



Figure 8
Statue of Tutankhamen or Ramesses II
(1352-1343 or 1290-1223 B.C.)
Black granite
Dynasties XVIII or XIX
Ht. $12\frac{1}{2}$ in. (31.8 cm.)
06.227

DYNASTY XIX

(1304-1195 B.C.)

RAMESSES II (1290-1223 B.C.)

With the succession of Ramesses 'The Great,' Egypt sought to regain her former power. Ambitious to be remembered as Egypt's greatest ruler, he achieved a degree of peace and prosperity unknown since Amenhotep III. The art of this reign is more notable for quantity and size than for artistic merit. He filled the land with colossal monuments celebrating his military campaigns, among them the famous rock-cut temples at Abu Simbel and Derr in Nubia, two massive pylons and a forecourt at the temple of Amen at Luxor, reliefs in the temple of Amen at Karnak and his huge mortuary temple at Thebes. After concluding a treaty with the Hittite King Hattusilis in 1270 B.C. ending twenty years of wars, Ramesses married his former opponent's daughter in 1257. Thereafter, he seems to have retired from military and public life to spend his last years in luxurious self-indulgence, glorifying his past deeds.

A black granite portrait of Ramesses II in the Museum (Figure 8) may date from the early years of his reign. Since the lower half is lost, it is not certain whether the original figure was seated or standing. The pharaoh wears the royal *nemes* wig with the uraeus symbol above his forehead. The *nemes* is surmounted by a scarab representing Khepri, god of regeneration and the rising sun, under whose protection the king was placed. Remains of the royal false beard, a symbol of the supernatural, can still be seen. A fragmentary inscription behind the statue gives the throne name of Ramesses II which, if complete, would have read, 'The Horus lives, Mighty Bull, beloved of Ma'at.' Stylistically, the portrait poses certain questions. The youthful face and soft treatment of the eyelids recall late Dynasty XVIII portraits of the young king Tutankhamen. The crudely cut inscription is not in keeping with the delicate modeling and careful attention to detail of the figure itself. Possibly this statue, originally intended to show Tutankhamen, was later re-inscribed as a portrait of Ramesses II. This was common practice, especially during the latter's reign. However, speculation on identity and date should be tempered by realization that the 'soft style' of late Dynasty XVIII lingered well into Dynasty XIX.

A limestone relief (Figure 9) displaying technical virtuosity uncommon in Ramesside art comes from the tomb at Deir Durunka, near Asyut, of an official named Amenhotep who was King's Scribe, Chief Lector Priest, and Chief Physician to Ramesses II. This is one of two identical reliefs which comprised the back wall of his vaulted tomb chamber, which has been reconstructed in the Ägyptisches Museum, West Berlin. Other reliefs from this tomb are now in Cleveland and Zurich. Amenhotep is seated on a chair below which sits his wife, Rennut. In front of them a Sem priest with an animal skin over his shoulders performs the rites of purification of the deceased. Between Amenhotep and the priest is an offering table with a sliced loaf of bread. Both man and wife wear long robes with fanning pleats and the elaborate coiffures that were popular in the Ramesside period. Amenhotep holds an 'aba scepter, symbol of authority, while Rennut sniffs at a lotus blossom. The hieroglyphs in the upper section read, 'Making a boon which the king gives for the Osiris, the royal scribe and chief lector priest, Amenhotep, true of voice before the great ennead (gods of the elemental forces) that they may give thee invocation offerings, bread, beer, oxen, fowl of the marshes, wine, milk and every good and pure thing on which a god lives, for thy Ka, the Osiris, the royal scribe and chief lector priest, the overseer of wab-priests, Amenhotep, true of voice.' By the head of his wife is inscribed, 'The lady of the house, Rennut.'

The art of Dynasty XIX is characterized by general decline. The Amenhotep relief is of unusually high quality for this time. As the style is reminiscent of late Dynasty XVIII naturalism, elegance and love of detail, this relief was probably made soon after the Ramesside era began. Even the painted leaves at the bottom edge recall the freedom and naturalism of the Amarna palace murals executed not long before the end of Dynasty XVIII. The exceptional quality may well be explained by its having been executed by provincial sculptors who had not yet lost the refinements of Dynasty XVIII style.



Figure 9
 Relief of Amenhotep and Rennut with a Sem priest
 Limestone with polychrome paint
 From the tomb of Amenhotep at Deir Durunka, near Asyut
 Dynasty XIX (1304-1195 B.C.)
 43½ x 30¾ in. (110.5 x 78.1 cm.)
 62.24

Figure 10
 (left) Amen, King of the Gods
 (center) Mut, wife of Amen
 (right) Khons, son of Amen and Mut
 Bronze
 From Karnak
 Dynasty XX (1195-1085 B.C.)
 Hts. 10 $\frac{1}{8}$ in. (25.7 cm.), 9 $\frac{3}{4}$ in. (24.8 cm.),
 6 $\frac{15}{16}$ in. (17.6 cm.)
 06.105, 06.106, 06.107



DYNASTY XX (1195-1085 B.C.)

Under the astute military leadership of Ramesses III (1192-1160 B.C.), a just man and last great pharaoh of the New Kingdom, Egypt maintained control of her homeland and empire before finally succumbing to the foreign powers that had clamored at her doors for centuries.

Ramesses III made lavish donations to temples, and at Karnak he dedicated three small temples to the Theban Triad of Amen, Mut and Khonsu, the object of a religious revival at this time. These buildings are among the best preserved monuments of the New Kingdom. Three small bronzes of the Theban Triad found in a well in the Karnak temple precinct (Figure 10) were probably also made during the reign of Ramesses III. Amen (left) wears a pleated kilt, broad collarpiece, and royal false beard, his tall, plumed headdress contains the solar disk. The base inscription read, 'Amen Ra, king of the gods, giver of health, sanctity and endurance.' Mut (center) wears a close fitting dress and a full wig surmounted by the crowns of Upper and Lower Egypt. The bronze is inscribed: 'Mut,

daughter of the Sun, lady of the heavens, giving life, sanctity, long endurance, great power, for her it is done by Nesi-Khonsu daughter of Nakht, born the lady Thower.' Khonsu (right) was worshipped as god of the moon. Shown in the same royal stance as his parents, Khonsu also wears a pleated kilt and false beard. His short wig supports the crowns of Upper and Lower Egypt, as well as the uraeus symbol. The subtle modeling and finely chased detail of these statuettes could easily withstand translation into works of much greater scale.

A particularly fine statuette of Dynasty XX, or later, represents the ibis-headed god Thoth (Figure 11). As inventor and patron of intellectual pursuits, Thoth was revered for his many talents, ranging from writing and mathematics to magic. Formed in a mold, the figure's glassy, pale green surface was produced by the self-glazing properties of the siliceous body. This sharply defined figure with its beady eyes and pointed bill perfectly embodies the traits of intellect and awareness attributed to Thoth.

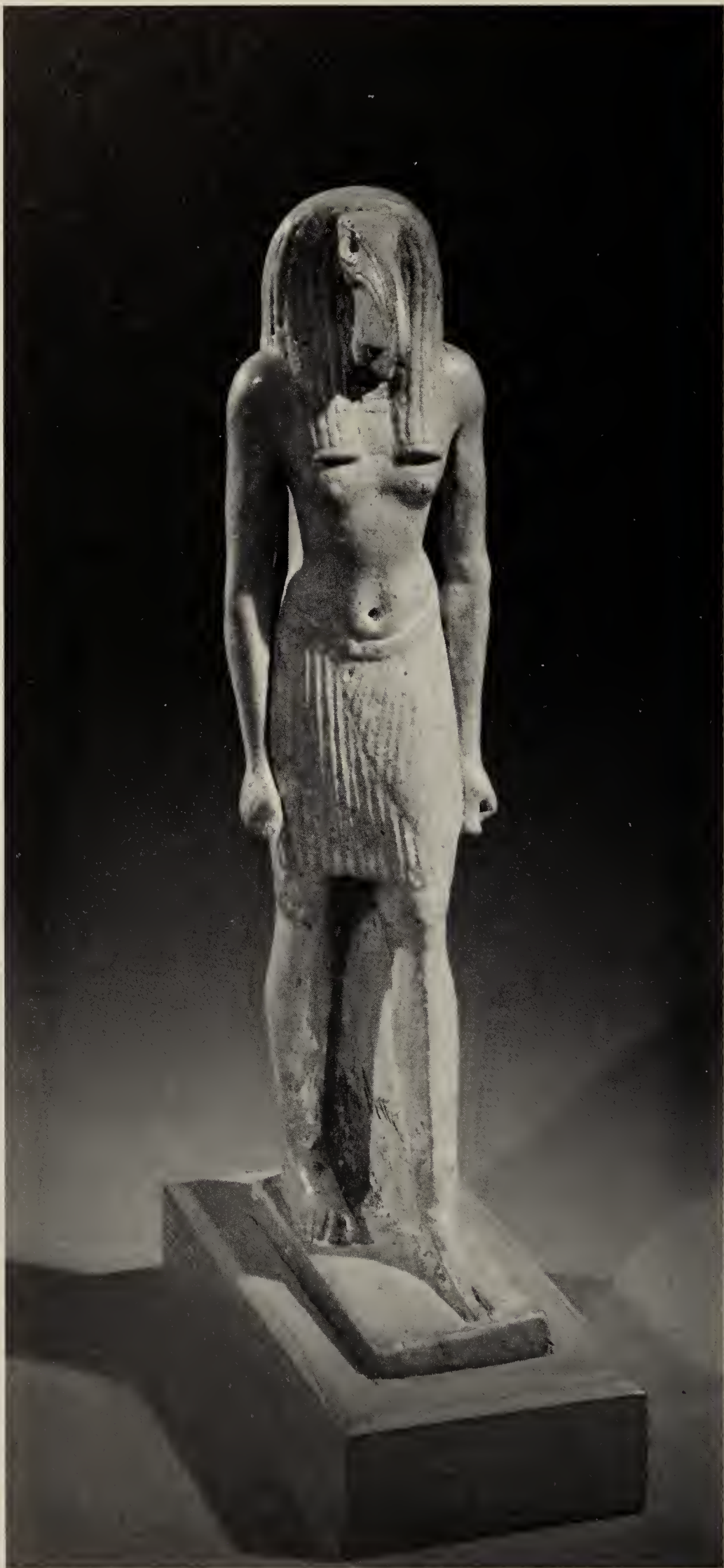


Figure 11
Thoth
Glazed siliceous body
Dynasty XX (1195-1085 B.C.) or later
Ht. $4\frac{3}{8}$ in. (11.1 cm.)
25.643

THE LATE PERIOD

(Dynasties XXI-XXXI, 1085-332 B.C.)

DYNASTY XXV (730-663 B.C.)

The first of two sculptures dating from the middle of Dynasty XXV is a relief of a man's head from the tomb of Ment-em-het on the west bank of the Nile near Deir el Bahari (Figure 12).

Ment-em-het was a priest of Amen and a vizier of Taharka (772-663 B.C.) next-to-last king of Dynasty XXV. Although Egypt had then been invaded by Assyrians and Ethiopians, Ment-em-het had kept a firm hold on his power. He sought to restore the glories of the age of Ramesses II nearly 600 years before. In this spirit, Ment-em-het had his craftsmen reproduce the Ramesside style, a revival which subsequently flourished during the Saitic Dynasty (663-525 B.C.).

The head retains much of its original paint: black for the hair, beard and eye and brick red for the skin, the traditional manner of indicating a man established in the Old Kingdom. All facial expression is lacking; the figure stares ahead in stoic emptiness. This quality, noticeable in Dynasty XIX work, gives an indirect clue to the troubles of the time and to the drying up of artistic invention.

The second of the two sculptures dating from the middle of this period is a black granite statue of Tanwetamani, the last ruler of Dynasty XXV (664-about 653 B.C.) (Figure 14). This pharaoh was not a native Egyptian, but a Sudanese of the Kushite line of rulers comprising Dynasty XXV. After losing a decisive battle to the Assyrians, the king fled Egypt about 656. On his death three years later he was buried at Napata in Nubia, the Kushite capital of Egypt. The Toledo Tanwetamani originally stood with statues of other kings of Napata in the Great Temple of Amen at Gebel Barkal. Broken and removed from the temple, this statue and its

companions were discovered in the ruins of an adjoining temple to the south of the Temple of Amen by the Harvard University-Boston Museum of Fine Arts Egyptian Expedition in 1916. The head of the Toledo statue was never found.

The pharaoh stands in the traditional pose of authority, with one leg forward, established some 2000 years earlier. The sculptor attempted to recapture the force of earlier pharaonic statues as if to lend an air of legitimacy to this foreign ruler's image. The resulting figure, however, communicates a feeling of taut self-consciousness and stylization not present in Old Kingdom works.

A vertical inscription behind the statue read, 'The Horus Wah-meret, King of Upper and Lower Egypt Ba-Ka-Re, Son of Re Tanwetamani, Beloved of Amen of Napata in the Holy Mountain, Endowed with life like Re forever.' The 'Holy Mountain' is Gebel Barkal where the statue was installed. On the base is the further inscription, 'King of Upper and Lower Egypt, Lord of the Two Lands, Ba-Ka-Re, Son of Re, his beloved, Tanwetamani, Beloved of Amen of Napata in the Holy Land, Endowed with Life forever.' The hieroglyphs on the belt repeat the king's name coupled with the traditional formula 'life everlasting.'

A remarkable scarab of opaque dark blue glass dating from the Late Period is the only example known with the legs entirely separate from the body (Figure 13). Lines indicating wings were cut into the back of the mold-pressed body. Since the underside is a blank, slightly concave surface, this scarab most likely was used as an inlay, perhaps for furniture. The dark blue color may imitate lapis lazuli, a semi-precious stone used for costly decoration.



Figure 12
Relief head of a man (about 660 B.C.)
Limestone with polychrome paint
From the tomb of Ment-em-het at Assaif, near Dier el Bahari
Dynasty XXV
11 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (29.8 x 34.9 cm.)
57.35



Figure 13
 Scarab
 Opaque blue glass
 Late Period (950-332 B.C.)
 Ht. $3\frac{1}{4}$, width 2 in. (8.25, 5.1 cm.) (without legs)
 70.3



Figure 14
 Tanwetamani (664-about 653 B.C.)
 Black granite
 From the Great Temple of Amen at Gebel Barkal
 Dynasty XXV
 Ht. 6 ft. $7\frac{1}{2}$ in. (201.9 cm.)
 49.105



Figure 15
 Bastet
 Bronze, with gold earring
 Ptolemaic Period (332-30 B.C.)
 Ht. $5\frac{3}{4}$ in. (14.65 cm.)
 27.143
 Gift of Henry W. Wilhelm



Figure 16
 Lion
 Bronze
 Ptolemaic Period (332-30 B.C.) or later
 Ht. $4\frac{7}{8}$, length $11\frac{1}{2}$ in. (12.35, 29.2 cm.)
 50.9

THE PTOLEMAIC PERIOD

(332-30 B.C.)

After the death of Alexander the Great in 323 B.C., Ptolemy Soter (Ptolemy I) became the first of fifteen rulers to occupy or claim the Egyptian throne between 304 and 30 B.C. Despite this rapid succession of rulers and numerous internal struggles for the throne, Egypt experienced a period of cultural resurgence, at the cost of fusion of age-old Egyptian artistic conventions with more vital Greek impulses. Consequently, a pronounced decline of Egyptian stylistic canons and a turning to Greek elements of style became increasingly obvious.

Two bronzes show this transition. A statuette of the cat goddess Bastet (Figure 15) probably dates from the early Ptolemaic era. The self-conscious tautness observed in the colossal statue of Tanwetamani (Figure 14) recurs in this small bronze. The Eye of Horus, the ancient symbol of resurrection, appears in the necklace over Bastet's chest. Concern with detail such as the gold earring and chasing of the necklace and ears may be traced to Dynasty XIX sculpture, but the fluidity of this figure's profile derives from Greek sculpture.

The bronze lion in Figure 16 is far more Greek. Of later date, it owes little to its ancestral sphinx statues. The relaxed muscles are very different from the tensed form in Figure 15, and the long sweep of the tail underlines the supple masses of the body. In comparison, the tail in Figure 15, although relaxed, seems almost angular and full of potential motion.

The pottery of Ptolemaic Egypt exhibits a greater degree of Hellenization. Entire vase shapes were borrowed from Greece. The hydria in Figure 18, made at Hadra in the 2nd century B.C., is an Egyptian rendition of a typically Greek vessel used for carrying water. Although compared to its 6th century B.C. Athenian predecessors this vase seems provincial in form, the twisted handle, grapevine decoration in brown slip on a buff ground and high foot give it a character of its own. In short, this is a Greek vase in Egyptian dress. This vessel witnesses a markedly new inspiration and originality not seen in Egypt for well over a millennium. Much of the Ptolemaic ceramic revival can be attributed to the fact that Egyptian potters were

coming in contact with Greek vases entering through the port of Alexandria.

Despite Greek dominance of the culture of Ptolemaic Egypt, Egyptian religious beliefs exercised a strong influence on the foreign settlers as exemplified in the adoption of the purely Egyptian burial practice of mummification.

At this time the head and chest of a wrapped mummy were often covered with a mask of cartonnage (linen stiffened with plaster or animal glue) or stucco plaster painted with the features of the deceased. Such a 'portrait' served to help the soul, or *ka*, identify the body before inhabiting it after death. These mummy masks were the work of local Egyptian craftsmen for a clientele of mixed nationalities. As the cost of these masks placed them beyond the means of the average person, they were commissioned by prosperous Egyptians or by Greeks who had become racially intermixed with them. In concept, these masks are purely Egyptian, but in execution they show a strongly Hellenized approach, like the other arts of the period.

Figure 17 shows such a mask. While it is a fragment, the painted decoration below each ear indicates the plaster form covered the space between neck and shoulders, both softening the transition and covering mummy wrappings. Traces of gold around the mouth, chin and neck mean that the areas representing skin were once gilded. The most notable feature is the inlaid glass eyes, whose heavy blue outlines suggest that *kohl*, a traditional eye cosmetic, may still have been in use.

As Egyptian funerary portraiture was not meant to show the actual appearance of the deceased, but rather his *ka*, or spirit, such masks are distinctly idealized and other-worldly. They have a self-contained quality that removes them from the viewer's level of existence. The mask in Figure 17, however, differs from past tradition. The face has a spark of humanity not found in Dynastic prototypes. Incorporating Greek ideals, the artist made a 'portrait' that has vitality and which finds fulfillment in communication with the viewer.

Figure 17
Mummy mask
Painted stucco plaster with glass eyes
Ptolemaic Period (332-30 B.C.)
Max. ht. $7\frac{7}{8}$, width $7\frac{1}{16}$ in. (20, 18 cm.)
61.27



Figure 18
Hydria
Earthenware with brown slip decoration
From Hadra, the necropolis of Alexandria
Ptolemaic Period (332-30 B.C.)
Ht. $14\frac{13}{16}$, diam. $11\frac{1}{2}$ in. (37.6, 29.2 cm.)
28.166

THE ROMAN PERIOD

(30 B.C.-295 A.D.)

With the end of the Ptolemaic Period, Egypt became a Roman province, although remaining Greek-speaking. While retaining its Graeco-Egyptian traditions, Egypt never regained the cultural distinction it had enjoyed under the Ptolemies. Rome viewed Egypt as a source of wealth, and the province was mercilessly bled to bolster Rome's economy.

Under Rome, works of art of fine quality were still produced. An amphora, or storage jar, has a compact, architectural shape that is distinctly Roman (Figure 19). The highly stylized raised decoration is derived from lettuce leaves sacred to the god Min, long used in religious festivals and processions. The leaves were individually cut and applied to the body of the vessel. In both technique and shape the vase departs from earlier Egyptian types. The age-old self-glazing 'faience' process is replaced by the technique of painting the glaze over a red earthenware body, clearly visible under the footring. The irregular blending of the glazes—dark blue on the body, turquoise on the lip, and green-blue tinged with yellow on the leaves—produces a brilliantly colored surface of great richness. The broad lip, angular handles and two-tiered shoulder are less characteristic of ceramics than of metalwork. Because of their common function as containers, the shapes of ceramic and metal vessels in the ancient world were often closely related.

An earthenware bowl with concentric bands of impressed decoration (Figure 20) shows meticulous craftsmanship. Again, the Egyptian potter has responded to foreign influences. The squat, com-

pact shape, like that of the amphora in Figure 19, is unmistakably Roman. The Egyptian potter has again adopted a foreign shape. Closely related to the red-gloss pottery of Roman Gaul of the first century A.D., this bowl witnesses the degree to which favored wares were reproduced throughout the Roman Empire. But rather than using the Gaulish method of achieving surface gloss by depositing a thin film of clay particles on the surface before firing, the Egyptian potter only imitated this sophisticated technique by burnishing and then applying a thin red surface wash. The sharply profiled rim and foot suggest that the piece was turned in its leather-hard state, the impressed design having been made with a roulette. Vessels of this class have been found from the Eastern Mediterranean to Spain. As the largest quantities have been found in North Africa, particularly in Egypt, this must have been a center of production of the red burnished wares.

The surviving practice of placing portrait masks of the deceased over the heads of mummies also underwent marked change. The mask in Figure 21 of painted stucco plaster dating from the second century A.D. shows a young man in the prime of life, although medical examination of mummies from this period reveals that youthful portrait masks were also commissioned by aged persons. The style, though not the mournful expression, recalls Roman portrait busts. The close fitting curls and precisely trimmed beard and moustache suggest a handsome and vain man. Caution should be used in attempting to date the mask or to identify the nationality of the deceased from the portrait's appearance. As residents of a Roman province,

the Egyptians in their hair, beard, and dress styles would naturally reflect fashions in Rome, but since these styles would not have reached the provinces immediately, a delay must have occurred. As Egypt was a crossroads of the Roman Empire, and the native population had mixed with various Eastern Mediterranean peoples, the identification of nationalities from portraits is problematic. The portrait in Figure 20 may simply represent an idealized Roman type.

The final step in funerary portraiture of the Roman Period began in the mid-first century A.D. with the painting of portraits on thin wooden panels or linen burial shrouds. Such panels were placed over the face of the mummy and bound around the edges with the linen wrappings. The Museum has recently acquired a remarkable example of this type of Egypto-Roman portrait, (color cover plate and Figure 22). It is called a Fayum portrait, named after a lake southwest of the Delta, near which most of them have been found.

This arresting portrait, painted in tempera (pigment mixed with egg and animal glue) on a linden wood panel, presents a mature young woman in a most lifelike manner. The Toledo portrait, conceived within the sphere of Graeco-Roman humanism, is a superlative example of its kind. If portraiture at its most acute reveals not only the physical appearance but also the character of the sitter, the degree of psychological penetration in the Toledo portrait places it high among current portraits. Its freshness of color and lively brushwork give it an immediacy that transcends the limits of its period.

The slight turn of the body to the left breaks from the traditional canon of frontality maintained even in Ptolemaic funerary masks. The sitter is wearing a chiton, a close fitting tunic, with a pink cloak over her shoulders. She has a necklace of gold beads from which a crescent-shaped pendant is suspended; each earring has a double gold hoop with two gold spheres and two pearls. Her hair is parted in the middle, pulled softly over the ears and secured at the back of the head.

Although the entire group of Fayum portraits was painted between the mid-first and mid-fourth centuries A.D., the precise dating of individual examples is difficult, for the group exhibits a wide range in style and quality. In the case of female portraits, hair style and jewelry have often been taken as criteria of date. However, an uncertain lag took place in styles of metropolitan Rome reaching the provinces. Also, jewelry could have been heirlooms made at an earlier date.

Despite these problems, a broad trend can be discerned. The earliest portraits are quite individualized, although somewhat naive, while the fourth century examples show a marked decline in aesthetic quality and specific character. In style, the Toledo portrait falls somewhere between these extremes. Although strongly personal, the broadly conceived face suggests a date later than the first century, while the technical mastery evident here is that of an established art form. Thus, the Toledo panel was probably painted in the third century shortly before the decline in these portraits. Dating should be considered tentative, as much research remains to be done on the sequence dating of Fayum portraits.

Question also surrounds the relationship between these portraits and the lifetimes of their subjects. It is often stated that all the portraits were either painted during the sitters' lifetimes, or that all were done after death. Neither alternative is satisfactory. A survey of known examples reveals that the degree of realism and individuality varies widely within the group. Several types can be distinguished. Some are so generalized that they cannot be called true portraits. These were most probably painted after death. Another group shows greater realism and individuality except in the treatment of the eyes. Perhaps this group is composed of 'portraits' painted from corpses, the eyes of which would have to have been improvised by the artist. A final group exhibits such a degree of immediacy that they may indeed have been painted from life. The Toledo portrait falls into this last group.

Figure 19
 Amphora (1st century A.D.)
 Glazed earthenware with applied decoration
 Roman Period
 Ht. $7\frac{1}{16}$, diam. at lip $5\frac{7}{16}$ in. (18, 13.8 cm.)
 69.370



Figure 20
 Bowl (probably late 1st century A.D.)
 Burnished earthenware with impressed decoration
 Roman Period
 Ht. $3\frac{5}{16}$, diam. $10\frac{3}{4}$ in. (8.4, 27.3 cm.)
 06.212





Figure 21
Mummy mask (about 2nd century A.D.)
Stucco plaster with polychrome paint
Roman Period
Max. ht 10½, width 8 in. (26.7, 20.3 cm.)
25.652

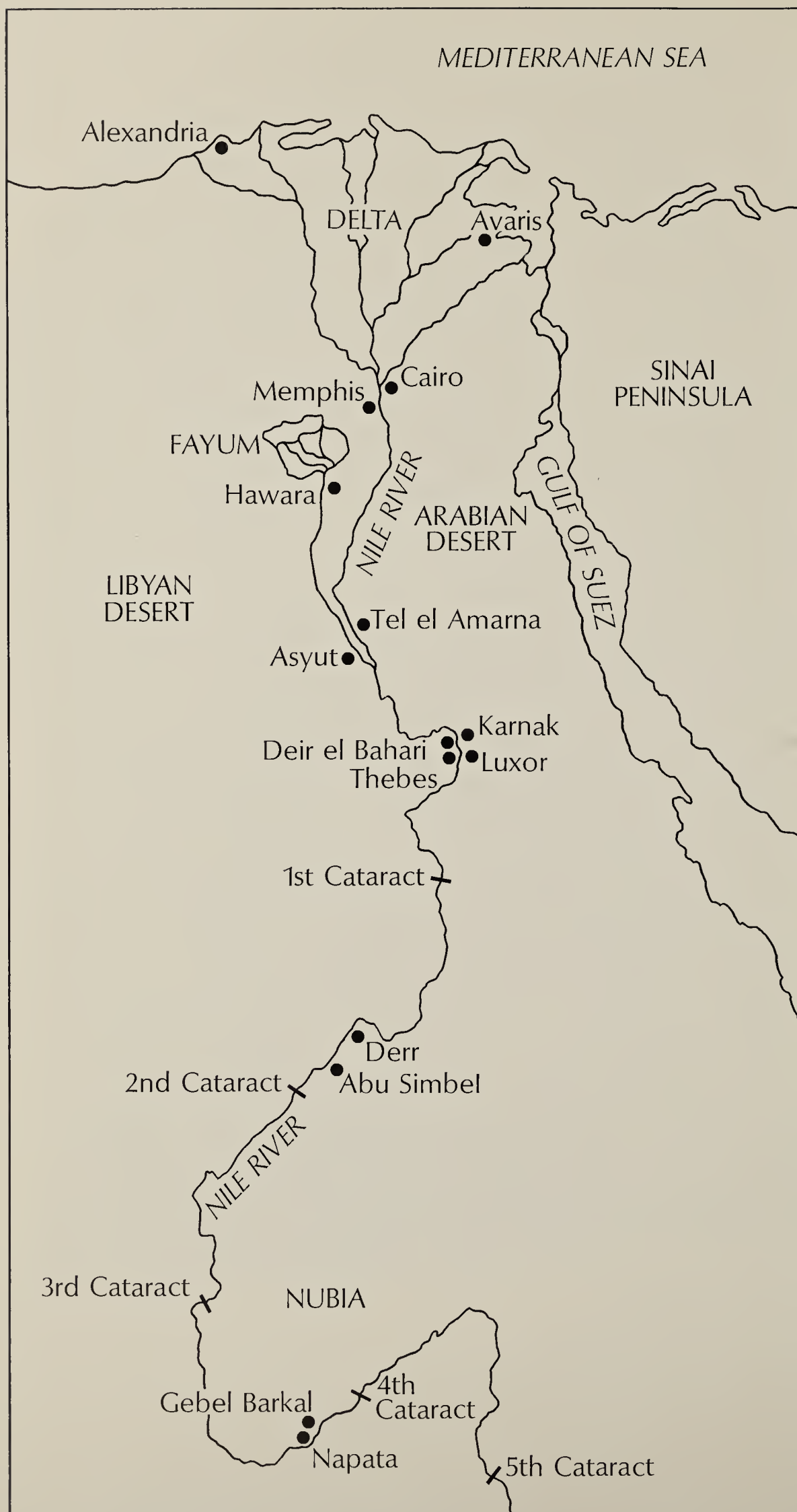
The suggestion that these portraits were painted from life and later used for funerary purposes also poses problems. What purpose would they have served before the sitter's death? Were they hung in houses and later taken down to be inserted in the mummy wrappings? A portrait in the British Museum excavated at Hawara by Sir Flinders Petrie seems to support this theory. Not found on a mummy, it actually has a string across the back of its panel. Could this be the device from which it may have hung during the lifetime of the sitter? It seems unlikely that in ancient times this portrait was removed from a mummy and hung in a house. As evidence is scanty, no definite conclusion that some of these portraits were painted from life can be drawn. Among all Fayum portraits, the Toledo panel most poignantly suggests that the artist was portraying a living person. The meticulous execution, with finely crosshatched brush strokes in shaded areas, and the unflattering frankness of the portrait rise far above the routinely idealized majority of these portraits.

The chiton worn by the woman in the Toledo panel may also provide a clue as to the nature of the portrait. Although badly stained by embalming fluids, or by unguents poured over the mummy as libations, two layers of paint representing two different necklines can be distinguished: a V-neck garment later overpainted with a round-necked chiton. The execution of the outer garment is less accomplished than is the rest of the portrait. If this is a portrait from life, this second neckline could have been added after the sitter's death to make the neckline conform more closely to the usual funerary neckline type. The ineptness of the outer neckline makes it improbable that this area was merely corrected by the artist responsible for the whole. The variations among Fayum portraits may also be attributed to their having been painted by artists of differing competence, and to the level of quality requested by the patron.

The importance of these portraits cannot be exaggerated. Although many descriptions of the glories of Greek and Roman painting exist in ancient literary sources, few examples have survived. Aside from Greek vases and Roman frescoes the Fayum portraits are the only indications we have of painting in antiquity. Toledo's Fayum portrait is of supreme quality among these, the only surviving examples of ancient panel painting.



Figure 22
Portrait of a woman (3rd century A.D.)
Tempera on linden wood panel
From the Fayum
Roman Period
Max. length $13\frac{1}{8}$, max. diam. $8\frac{1}{2}$ in. (33.3, 21.6 cm.)
71.130



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